New Music Salisbury

Danielle Cumming, guitar
C. Tara Gladden, voice
Eric Shuster, glockenspiel
Salisbury University Percussion Ensemble; Eric Shuster, Director

Featuring Compositions by
Brook
La Barbara
Mitchell
Tabor

With a pre-recital lecture by Jerry Tabor on tonight's music:
"40-grit as a Place"

Thursday, May 1, 2014
Holloway Hall, Great Hall
7:30 p.m.
Pre-concert Lecture: 7 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

Hear What I Feel (1974) . . . . . .Joan La Barbara (b. 1947)
A performance piece involving sensory deprivation for amplified vocalist with assistant.
C. Tara Gladden, Vocal Performance
David Gladden, Assistant

Bells for New Orleans (2005) . . . . . .Roscoe Mitchell (b. 1940)
Eric Shuster, glockenspiel

In Terra Nullius (2010) . . . . . .Taylor Brook (b.1985)
Danielle Cumming, guitar

INTERMISSION

40-grit (2013) . . . . . .Jerry Tabor (b. 1966)
Michael Fitzgerald, Josh Kahn, Meghan Rollyson and Burt Tabet, percussion
Eric Shuster, Director

ABOUT THE ARTISTS

Classical guitarist **Danielle Cumming** is well known as a performer and teacher. Her performances have been broadcast in the United States and in Canada on national television and radio. In addition to giving recitals in North America and Europe, Cumming has served on international guitar competition juries and is in high demand for her skill as a teacher in master class settings. As such, she is regularly featured at festivals in Canada and Germany. After a year of study in Spain, Cumming released her solo CD, *Postcards*, a recording of 20th century repertoire with world music influences. She is in the planning stages of her next CD (to be released in 2015), which focuses on music Cumming commissioned over the past few years.

Cumming holds a doctorate in performance from McGill University and a master's in performance from the University of Toronto, where she studied with the renowned guitarist, Norbert Kraft. She is also a certified yoga instructor and has created and taught yoga programs to help musicians prevent injuries and handle performance anxiety. Danielle is endorsed by D'Addario strings.

C. Tara Gladden was born and raised in Philadelphia, PA. In the seventh grade, she was exposed to the work of John Cage, which immediately attracted her to the avant-garde. She studied voice performance at Boston University and moved to New York City where she pursued various avenues of singing and performing, including opera, operetta and music theatre, but she then focused on composition. While being exposed to experimental vocal techniques, jazz improvisation and other contemporary performance techniques, Gladden was most comfortable as a performer/composer. While living and performing in New York City, she learned about electronic music and recording techniques and began to incorporate electronics into her vocal performances. After many years of experimentation, she returned to graduate school at Brooklyn College where she earned a M.F.A. in performance and interactive media arts with a concentration in voice and music technology. She has been collaborating with a diverse array of fellow artists and performing her original work publicly since 1995, and she has

presented at venues in New York City, Philadelphia, Baltimore and Washington, D.C., as well as in Brazil and Germany.

Eric Shuster is a percussionist, curator and educator. Active in the contemporary arts, he has collaborated with artists and composers for interdisciplinary work and new music, held premiere performances of both solo and chamber music, and performed nationally and abroad in Argentina, Paris, Puerto Rico and Thailand for festivals and events such as the Percussive Arts Society International Convention and the College Music Society International Conference. His interest and research in the theory and performance practice of new music have led to writings, presentations and the published article "The Secret Behind Herbert Brün's *Moody Moments* for Solo Timpani" (*Percussive Notes*). Shuster teaches on the faculties of Salisbury University, Wor-Wic Community College and Stephen Decatur High School, and he holds degrees from Louisiana State University (Master of Music) and Kutztown University (B.A. in music). He is currently developing *LORD C presents*, a music series based on the premise of discovery, symbolically inspired by the search for King Tut's tomb. For more information, please visit lordc.tumblr.com.

Jerry Tabor is a composer of experimental acoustic and electroacoustic music. As a featured composer at many major music festivals and as a guest artist, his music has been featured throughout the United States and in Europe. He is considered by many scholars of contemporary music to be one of the leading composers of his generation because of his unique perspective on the creative process, sound and notational devices found in his scores. He has produced CDs for Neuma Records, a label on which three of his works have been released, and Tabor is in the process of producing a solo CD to be released later this year. He is also an inaugural member of the Neuma Publications catalog, an expansion of the record label into contemporary score and electroacoustic music publishing (forthcoming).

Emerging as a unique voice regarding what he calls "generative compositional processes," Tabor's acclaimed book on a pioneering theorist and cognitive musicologist, titled *Otto Laske: Navigating New Musical Horizons* (published by Greenwood Press), is frequently cited in scholarly writings on cognitive science and music. He also secured the publishing contract and coordinated a significant Mellen Press volume on the work of Thomas DeLio, *Essays on the Music and Theoretical Writings of Thomas DeLio, Contemporary American Composer*, for which he coauthored the introduction. This book initiated two additional volumes of DeLio's collected writings to be published by Mellen Press.

Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from NAfME's Teacher Success Kit.

ACKNOWLEDGEMENTS

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Dr. William M. Folger, *Chair, Department of Music*

Brooke Church, *Administrative Assistant II, Department of Music*

Caitlyn Howard, *Office Assistant, Department of Music*

If you would like to make a donation to support other performances like this one, please make your check payable to the Performing Arts Fund, specifying the organization in the memo line and mail in care of the Salisbury University Foundation, Inc. at P.O. Box 2655, Salisbury MD 21802.

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The use of audio and video recording devices of all types and the taking of still photos during the performance are not permitted.

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